

THE PLAY THE THING

Some Gossip About the Stage and the Players.

ATTRACTIONS FOR THE WEEK.

McCabe & Young's Minstrels To-Morrow Night—The Story of the Clemenceau Case—Edwin Arden's "Night and Morning"—Gossip.

Greenwall's opera house will be dark for three nights this week. To-morrow night McCabe & Young's minstrels hold the boards and will be followed by the Clemenceau Case Thursday night, and Edwin Arden's Night and Morning on Friday night, the author taking the title role.

The past week has been a very satisfactory one in all respects, with the possible exception of "U and I," which is not up to the average. Katie Putnam, another excellent company, played to fairly good business, though not such as the little lady deserved.

This season Manager Greenwall and family are occupying apartments in the opera house building, and he is consequently always to be found on hand and personally sees to the management of the house. The result is there can be no cause for complaint and the house is admirably conducted. The ushers, under charge of Mr. Wyatt, who has had years of experience, are attentive and polite, the orchestra strong and well conducted, and as a result Fort Worth people have a theater almost faultless in every respect.

McCabe & Young's Minstrels.

McCabe & Young's genuine negro minstrels will appear at the opera house Monday for one night only. The San Antonio Express says the following of the company: At the Grand opera house last night a large audience, a heavy sprinkling of which, for the gallery and dress circle, were of the colored population, assembled to witness what McCabe & Young's genuine colored minstrels could give them in the way of entertainment. The surprise was great with old theatergoers to find that the minstrels were really good, jokes new or dressed up so they could not be recognized, songs and voices excellent, and the specialties particularly fine. The performance was enhanced by a fine solo from Willie Lee, a splendid juggling exhibition, one of the best old man characters ever seen here, by a real dandy.

Sym Crinkle's New Play.

A. C. Wheeler's new play, "Jack Royal of the West," was successfully produced by Harry Lacy at the Park theater, Philadelphia, on Tuesday evening. There are at least one hundred people employed in the performance, and what with its martial effect, its mob scenes during the draft riots, its Broadway splendor, when the regiments were departing in 1863, and its magnificent fight scene, with the running metal and the haphazard conversion of the workmen into a battalion of soldiers, impresses one with ingenious melodramatic cleverness of the author. The piece, too, produced a profound impression. The main current is strongly melodramatic, but there is a genuine romantic love story and two delightful comedy scenes which ought to gain for it the admiration of all lovers of good writing. About twenty-five managers and newspaper men from New York attended the successful opening.—(Dunlop's Stage News.)

The Clemenceau Case.

On Thursday evening W. A. Brady's "Clemenceau Case," with Miss Emma Bell in the title role, will be made known. The story of the "Clemenceau Case" is that of an impoverished, eccentric and eccentric Polish countess, who leaves St. Petersburg at the request of the authorities, establishes herself in a flat in Paris.

She has a beautiful daughter, sixteen years old, by whose means she hopes to win her way to wealth and luxury. She attends a dance in the salon of an artist, with her daughter dressed as a page. A young sculptor there falls in love with the beautiful girl. In spite of her mother's desire that she should wed a wealthy Russian count, who has been in love with her, she eventually becomes the wife of the young sculptor. She apparently gives all of her affection to her husband, and poses as a model for a statue that is to make his name famous. The unfortunate man accidentally discovers his wife's intrigues, kills her lover and drives her away. He is afterwards induced to go to her house. She refuses to fly with him, and he kills her. This brief outline sketch will give some idea of the character of the play. It is decidedly French in tone, and yet, if all that is said of it be true, it is no more improper than "Camille," which has long been regarded as a standard play of its kind. The company which will appear here is the same that gave the play in Boston and New York, which caused so much sensational talk.

Edwin Arden, Author and Actor.

Few actors have leaped into popularity so quickly as this young star, who visits Fort Worth on next Friday night, October 16, in his new success "Night and Morning," a companion picture to the play "Raglan's Way," which won such enthusiasm through Texas and the South last season.

Arden's career has been rather eventful. Like most actors of his educated class, he was intended for other aims in life than "strutting his fettle on a stage." Behind the footlights he has been a successful architect, but being brought in contact with distinguished actors through the social life of his father, a journalist, he determined to carve his life fortunes out of the drama instead of bricks and mortar. He took to the stage and the stage took to him from the first. He first joined the company of Mr. Thos. W. Keene in St. Louis, playing Tresselt in Richard III., a favorite part with beginners, and the veteran actor and manager, Chas. Pope, said it was the only Tresselt he had ever seen. Remembering that Keene two years ago joined a Boston stock company, the best in the country, and supported Mr. Booth, by whom he was led before the curtain at a Fifth Avenue theater, New York, in the play of "The Iron Chest," the only time perhaps in the great theatrical stage life that he ever accorded the honor. He then took a leading position in the road company of the Madison Square companies and played throughout the South. Then the bee got into his bonnet and he started out as a star for himself.

In connection with his father, he wrote the successful drama "Ezra's Nest," which to this day is a cherished remembrance wherever it was played. In it he made a fine reputation, and then he wrote "Barred Out" and "Raglan's Way," excellent plays, in which he built up popularity which has never lessened.

"Night and Morning" is a story of Virginia in which, however, there is no war. Of that we have had enough. It is a story of love not running smoothly and of a friendship which on one side plays traitor. Jake Darrell, a young Virginian, manly, honest and true, loves Virginia Pagton, who thinks she loves Raffaele Ortega, a dashing Mexican. At a secret meeting in the ruins of an old church on the Potomac Virginia and Ortega are surprised by Darrell. The darkness, however, favors the false pair and Virginia escapes without recognition. She drops a bracelet in her confusion and Darrell finds it. Ortega claims it and in a heated discussion old friendship is ignored and hatred and anger take its place. A brief struggle ensues, the bracelet is broken and a deadly quarrel on the part of Ortega follows. Nothing but a duel will satisfy him on the Russian plan. They smoke cigars in the darkness. Each is to fire at the burning ashes of the cigar. Ortega removes the cigar from his mouth, holding it to the right. Darrell, determining not to hit his old friend, fires to the right away from the left and Ortega falls the victim of his own cowardice and treachery. Darrell leaves to secure assistance and on his return the body of Ortega has been removed and the curtain falls on his remorse. Six months after Darrell returns to re-

new his love for Virginia Peyton. Learning how noble a heart she has trifled with, she consents to become his wife. Darrell tells her the story of the duel in the old ruin as occurring between two friends. During this recital a vision at the back conveys the scene to her clairvoyant senses. Horrified, she denounces Darrell as a murderer, and at this supreme moment Ortega enters—to the relief of Darrell, and to the stunned amazement of Virginia, who falls. On the night of the duel Ortega had been found by negro farm hands, and fearing they would be charged with the murder, he carried him away and secretly nursed him back to life. He had gone back to Mexico, but love, stronger than prudence, had tempted him back in order to renew his love if possible. There is another woman in the case—Hilda, a former weakness of Ortega's. Jealous of Virginia, she reveals all to Darrell, charging Virginia with being the mistress of Ortega. This almost drives Darrell to madness, who overhears a conversation between Ortega and Virginia—she denouncing Ortega's villainy—she determines on a terrible vengeance. He orders his servant to fog Ortega after the Russian fashion, and the villain, crushed in spirit but malignant still, crawls from Darrell's presence bleeding from his wounds but intent on vengeance.

The scene changes to Mexico. Ortega has developed into a bandit of the most approved order. Virginia, traveling alone, is full of change and relief from her misery, here for her health, in company with her sister. She is recognized by Ortega, who orders her to carry her away and secretly nurse him back to life. He orders his servant to fog Ortega after the Russian fashion, and the villain, crushed in spirit but malignant still, crawls from Darrell's presence bleeding from his wounds but intent on vengeance. The scene changes to Mexico. Ortega has developed into a bandit of the most approved order. Virginia, traveling alone, is full of change and relief from her misery, here for her health, in company with her sister. She is recognized by Ortega, who orders her to carry her away and secretly nurse him back to life. He orders his servant to fog Ortega after the Russian fashion, and the villain, crushed in spirit but malignant still, crawls from Darrell's presence bleeding from his wounds but intent on vengeance.

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Footlight and Foyer.

Steele Mackaye has written a play for Kate Clark.

W. W. Randall's new "How Roller" is said to be doing well on the road.

George Barrett's new play, "Another Man's Shoes," has made a pretty bad failure.

"The President" is said not to have had a very jolly time swinging around the California circuit.

Bernhardt is to appear in New York at the Standard theater. She will follow the "Bostonsians."

"Old Jed Prouty" has reached the Northwest and the old Yankee has not proved a favorite in that section.

Gilbert and Collier's much-talked-of opera to be produced in London, has been named "The Clockwork Man."

Augustine Daly will re-open his newly decorated theater with new play by Lord Tennyson, in December.

Edward Coleman has been engaged to play Lawyer Pembroke in "Mr. Wilkinson's Widows," No. 1 company.

Maggie Mitchell is to open her season October 12 in a new play by C. T. Dacey, called "The Little Maverick."

Harry Askin will take "The Tar and the Tartan" to London next season for a six weeks' run at the Princess theater.

Mrs. D. P. Bowers returns to the stage and will appear as Queen Synopia in Martin Hayden's drama by that name.

Dame rumor has it that Carrie Perkins, once the Merry Mountain Maid in "Adonis," will soon take unto herself a husband.

The report that Col. Edward M. Alfriend, author of "The Louisianians," in which Mr. Robert Mantell has made a great hit, has

engaged himself to marry Miss Henrietta Lander, is not true; the lady denies it most emphatically.

Leonard Grover is rehearsing his successful comedy drama, "The Wolves of New York," which will start on the road in October.

A. W. Pinero's farce, "The Schoolmistress," will be produced in Boston at the Museum next Monday. Annie Clark will play Miss Dyott.

Flora Moore of "A Wolf's Wedding" tripped down a pair of stairs at the Lee Avenue academy in Brooklyn on Sunday and is under the doctor's care with a broken ankle.

Ralph Delmore's pretty country villa at Bath, L. I., was destroyed by fire last week. His aged mother had hardly time to dress herself and had scarcely left the threshold before the villa was in ruins.

Last week, the warmest week in September for fifteen years, is responsible for the breaking up of seventeen road companies, and the crippling of a great many more at present traveling on their trunks.

Pretty Miss Minnie Laurence continues to be one of the most attractive features in "A Hole in the Ground." She plays the part of Brat, and makes it stand out over and far above any other part in the play.

Alexander Comstock, it is said, will have a melodrama written around Boulanger, who has just committed suicide on the grave of his mistress at Brussels. The plot is to show how he brave general tried to hand the republic of France over to the Orientals.

Max Fisman, the clever young comedian, playing Ali Baba in "Hittig" at the Casino, is one of the most promising of our young actors. He has the knack of being really funny on the stage and never tiresome.

Mr. Fisman is made of the material from which stars are molded.

Julia Marlow has a new play written by Malcolm Bell called "A Poor Player," which she will soon produce.

The scenes of the play are laid in Stratford-on-Avon twenty-four years after Shakespeare's death, and the plot twines around the Puritanical persecution of the strolling players of that day.

Pat Short, manager of the Olympic theater, St. Louis, while out driving with his wife, was run into by a frightened horse and his buggy overturned. Mr. Short fell first and his wife on top. When picked up Mr. Short was found to have sustained the fracture of his breast bone and four severe scalp wounds. His wife was uninjured.

"The Cadi," with its new additions and Thomas Seabrooke's drollery is doing a splendid business at the Union Square theater. "The Cadi" is one of those pure comedies which omits horse play and depends solely on its lines. They are bright, catchy and witty. They cause plenty of laughter and Mr. Seabrooke delivers them with the skill of a much learned actor. A few changes have occurred in the cast and for the better. "The Cadi" is booked for twelve more weeks.

The new Yankee doodle.

Little Frankie Cleveland.

Pretty as can be, little Frankie Cleveland, sends her squalling compliments to Little one McKee.

Frankie Cleveland's come to town; Fannie—she's bound to win it; Grover's prancing up and down—This time Grover's in it.

Mother's doing very well, Father, still plucky; Husbands lively—rings the bell—Seas of parrotfish!

For little Frankie's come to town—Here this very minute; Let McKee and grandpa frown—This time Grover's in it.

Accidents at Kimball.

Kimball, Bosque County, Tex., Oct. 8. Bud Young, colored, had his arm badly lacerated in the gin saws.

Mr. Charles Raque, while engaged in building a house, fell from the roof and sustained severe injuries.

ELECTRICAL INTERESTS.

Edison's New Street Car System—Miscellaneous Notes.

Mr. Thomas A. Edison thinks that he has solved the question of propelling street cars by means of electricity furnished from underground wires. He has been at work on the problem for more than two years, but not until within a few days has he felt assured of ultimate success. Mr. Edison said yesterday:

"I believe that I have devised a method of using electricity as a motive power on street cars by means of an underground system. Of course the cheapest system is by overhead wires, but large cities will not permit the trolley system. While the storage system is possible, it is not commercially practicable. About ten days ago I made a test of my invention on a road with a 6 per cent grade, and it worked all right. The great problem thus far has been to pick up the current from the rails. Herebefore the current has been lost in passing through mud. Another serious obstacle has been to make a joint that should be a perfect conductor between the rails. Both of these questions have been solved. Even where there is a thick layer of mud, and the wheels do not make a connection with the rails on account of a layer of dirt or gravel, I can pick up the current." Mr. Edison said that another serious obstacle has been to make a joint that should be a perfect conductor between the rails. 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